

JANE PERLEZ  
196 EAST 75 STREET  
NEW YORK, NEW YORK 10021

June 1, 1975.

Dear Mr. Martin,

I'm sorry to have to trouble you about such a minor thing as that poster. Specially after your making two attempts to send it. The first attempt arrived with the two ends cut off (I suspect by some post office machine) and completely mangled. The second one arrived in one piece but so crushed as to be unusable. The poster apparently needs a super firm cardboard cylinder and needs to be sent first class. I have such a cylinder here at home, and would be quite happy to send it out to you empty, with the extra postage for special handling. That is, if you still have a poster left. It was the one with the complete horse, and minimum printing.

Thanks so much for your bothering to do this in the first place. I just wish that a story had been an easier proposition.

Sincerely, Jane Perlez.



MEMORANDUM

June 2, 1975

To: L. Sickman  
From: R. Martin  
Subject: Exhibition Attendance (Through Sunday, June 1)  
cc: T. Coe  
M. Wilson  
R. Taggart  
S. Songer  
D. Fletcher  
R. Friesner

Attendance, as recorded through the Exhibition entranceway, stands at 215,124 (as of closing time, Sunday, June 1).

Attendance figures for the past three days are as follows:

Friday, May 30	8,537
Saturday, May 31	5,490
Sunday, June 1	6,519

With this pattern, we should easily surpass 250,000 through the end of the exhibition, and it's possible to reach 275,000.

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MEMORANDUM

June 4, 1975

To: Marc Wilson

From: Rob Martin

Subject: Exhibition Photography

cc: Laurence Sickman  
Ted Coe  
Ross Taggart✓  
George McKenna  
Sherwood Songer  
John Lamberton

1. Here is a complete set of Lamberton's contact sheets, except for Numbers 29, 30, and 60. I've asked John to track down another set of these numbers and give them to you.
2. The other four contact sheets (of airport scenes) are from George Alexis of Warner Studios (517<sup>th</sup> Delaware, 842-4112) who photographed for us and TWA the day of arrival. The control of these negatives will need to be negotiated. TWA paid his freight.
3. I have indicated with a small red dot in the corner those views (67 in all) which you might consider for purposes of presentation to the Chinese. I'm recommending that you put together a bound picture book (souvenir book) for presentation to the Working Group upon their departure. This should be done well, and John Lamberton has ideas on how to do it. A 5 X 7 photo format (vice 8 X 10) will do nicely.
4. In addition to the black-and-white photographs, the Chinese have requested duplicates of color slides of the installation. I understand that John Lamberton has already put an order in for these.
5. Attached is a list of contact sheet numbers for pictures Mr. Vickers has requested.
6. Attached is a proposed text for an agreement between the gallery and John Lamberton. John agreed at the outset that we were buying not only his time but all of his materials, including rights to his negatives. He subsequently has agreed and is in concert with the idea of the negatives becoming a permanent part of the gallery archives. From time to time, he would like to obtain copies of photographs from these negatives, and as the photographer who did the work, this is a reasonable request.
7. The views with the big black-purple dot are ones which I'd personally appreciate copies.

(more)



Exhibition Photography/2-2-2

8. I am recommending that John Lamberton be considered for a position as a part-time staff photographer for the gallery. As a student at the KC Art Institute, he is readily available on short notice. He has been working at the rate of \$5.00 an hour. I believe his experience to date and good performance may justify an increase in that rate as time goes by. (Prevailing professional rates are in excess of \$25.00 an hour). John has been a good ally throughout this project, and frankly, his time and expenses were incredibly reasonable for the magnitude of subject matter which was photographed to document the exhibition. This is obvious in the black-and-white and color material which he completed. The fact that John can do his own black-and-white developing and printing, either at the Art Institute or in the gallery's dark room, make his services to the gallery especially attractive.

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PROPOSED AGREEMENT BETWEEN THE NELSON GALLERY  
AND JOHN LAMBERTON, PHOTOGRAPHER

In return for monetary compensation provided during the period of February - June, 1975, John Lamberton agrees to surrender to the Nelson Gallery all black-and-white photographic negatives and 35mm color transparencies relating to the Chinese Exhibition and produced under the freelance service arrangement established with the gallery during said period.

The negatives and transparencies will be placed on permanent file in the gallery archives for continuing use and reference.

John Lamberton agrees to relinquish to the Nelson Gallery all rights to the negatives and transparencies upon their deposit in the gallery, with the following condition: From time to time and upon reasonable notice to the gallery, John Lamberton will have access to the negatives for purposes of producing additional photographic prints for his own use. These prints would be for purposes relating to demonstrating John Lamberton's capabilities as a photographer (portfolio purposes). No additional commercial benefit may be derived from their use. John Lamberton agrees to return said negatives in good condition and within a reasonable period of time.

\_\_\_\_\_  
John Lamberton

6/4/75

\_\_\_\_\_  
For the Nelson Gallery



MEMORANDUM

June 2, 1975

To: Ross Taggart  
From: Rob Martin  
Subject: Audio Tapes

The attached bill from Burstein-Applebee is for five audio tapes (two cassettes and three reels). These were purchased for the purposes of duplicating (1) the bells' recording, and (2) "Music for a Thousand Autumns" (the 8th century Tang music).

KCMO is duplicating these for us from the original tapes at no cost to the gallery.

One copy of each recording is going to CBS News in New York for purposes of the network's planned one-hour special concerning the Chinese Exhibition.

Because of the mammoth national exposure which the Nelson Gallery will receive via the CBS program, we cannot very well ask the network to pay this small expense.

One copy of the bells' recordings is going to the Shirley Sun film crew. We are asking that her organization pay for it.

The remaining copies of the tapes are for gallery retention.

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MEMORANDUM

June 2, 1975

To: S. Songer  
From: R. Martin  
Subject: Reply Card for Merchandise Inquiries  
cc: L. Sickman  
M. Wilson

Attached are proposed texts for (1) a post card and (2) an insert card to be used in response to merchandise orders which can no longer be filled.

The insert card is to be used in connection with those inquiries requiring a return of money. (The specifics of reimbursement will need to be worked out based on your accounting methods.)

#####



POST CARD

Dear Friend:

The merchandise relating to the Chinese Exhibition which you requested is no longer available from the Nelson Gallery-Atkins Museum.

The Exhibition is scheduled to open June 28 at the Asian Art Museum in San Francisco. Perhaps, they can be of assistance to you: Write to

The Chinese Exhibition  
Asian Art Museum of San Francisco  
Golden Gate Park  
San Francisco, Calif. 94118

Thank you for your interest, and we regret that supplies of catalogues, posters, and other materials were exhausted before your request was received.

The Nelson Gallery-Atkins Museum

INSERT CARD

Dear Friend:

The merchandise relating to the Chinese Exhibition which you requested is no longer available from the Nelson Gallery-Atkins Museum.

The Exhibition is scheduled to open June 28 at the Asian Art Museum in San Francisco. Perhaps, they can be of assistance to you: Write to

The Chinese Exhibition  
Asian Art Museum of San Francisco  
Golden Gate Park  
San Francisco, Calif. 94118

Payment which you may have made for this merchandise is hereby returned. Thank you for your interest, and we're sorry we were not able to assist you.

The Nelson Gallery-Atkins Museum



FINAL WEEK (June 2 - 8) of the Chinese Exhibition at the Nelson Gallery-Atkins Museum in Kansas City (Mo.) continues to draw mammoth crowds. More than 200,000 persons have viewed the exhibition since its opening in Kansas City April 20. A collection of 385 artifacts scientifically excavated during the last 25 years, "The Exhibition of Archaeological Finds of the People's Republic of China" moves from Kansas City to San Francisco for a two-month (June 28-August 28) stay at the Asian Art Museum. Washington, D.C., Kansas City, and San Francisco are among only eight world cities to host the famed exhibition during its two year international showing.

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CHINESE CULTURE FOUNDATION OF SAN FRANCISCO

SHOOTING SCHEDULE (5/29-6/1)

GALLERY WATCH SCHEDULE FOR ABOVE

Thursday, May 29:

5 p.m. - 7 p.m.- Jean Drotts  
7 p.m. - 9 p.m.- John Lamberton  
9 p.m. - Midnight- Beverly Rosenberg  
Midnight til completion- Rob Martin

Friday, May 30:

9 p.m. - Midnight- Bev Rosenberg  
Midnight til completion- Rob Martin

Saturday, May 31:

5 p.m. - 8 p.m.- Jean Drotts  
8 p.m. - Midnight- John Lamberton  
Midnight til completion- Rob Martin

Sunday, June 1:

6 p.m. - 9 p.m.- John Lamberton  
9 p.m. - 11 p.m.- Jean Drotts  
11 p.m. til completion- Rob Martin

Monday, June 2: (if required)

Schedule to be announced.

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PROPOSED LIST OF INVITEES

FOR HALLS RECEPTION

TUESDAY, JUNE 3

The Working Group of the Chinese Exhibition

Mr. Mai Ying-hao  
Mr. Keng Pao-chang  
Mr. Wang Hai-wen  
Mr. Wu Chung-lun  
Mr. Yu Peng-chen

The Trustees of the Nelson Gallery

Mr. Milton McGreevy (and Mrs. McGreevy)  
Mr. Herman Robert Sutherland (and Mrs. Sutherland)  
Mr. Menefee D. Blackwell (and Mrs. Blackwell)

Staff\*

Laurence Sickman  
Ralph T. Coe  
George L. McKenna  
Sherwood Songer  
Anne E. Tompkins  
Mrs. George L. McKenna  
Larry D. Eikleberry  
Mrs. Karl A. Youngstrom  
Nicholas S. Pickard  
Mrs. Ross E. Taggart  
Ross E. Taggart  
Marc F. Wilson  
Mrs. George H. Bunting, Jr.  
Mrs. Frank Cooper  
Forrest R. Bailey  
Mrs. Barbara Rahm

Others\*

Robert K. Martin  
Lois Stock  
Sandy Williams  
Beverly Rosenberg

\* and husbands/wives as appropriate

####



Photos sent to the Working Group 6/19/75 *BR*

*Halls*

TWO ELEVEN NICHOLS ROAD  
KANSAS CITY, MISSOURI 64112

June 18, 1975

Dear Beverly:

Per the requests of the Chinese working group and Rob Martin, I am sending two photos taken of them with Mrs. Helen Boehm, Mr. Joyce Hall, and Mr. Bob Marshall.

We were all so pleased that so many representatives from the Gallery and the Exhibition were able to attend the reception, June 3, for Mrs. Boehm and the "Birds of Peace".

Congratulations to all of you who helped present the Chinese Exhibition. Your staff showed its tremendous ability to organize and take on such a dramatic responsibility, and everyone in Kansas City is very grateful.

Will you please see that the Chinese Group receive the enclosed photos with our best wishes.

Sincerely,

*Leslie Ann Gary*

Leslie Ann Gary  
Public Relations  
and Advertising Coordinator



June 19, 1975

The Working Group of  
The Chinese Exhibition  
Asian Art Museum  
Golden Gate Park  
San Francisco, Calif. 95118

Dear Friends:

Enclosed are two photographs taken at the reception at Halls Plaza Store given by Mrs. Helen Boehm.

We all hope you're enjoying San Francisco. We know that San Francisco will feel as honored by the exhibition as we have.

If there is anything else you require, please don't hesitate to write or call.

Thank you again for everything and best wishes always.

Sincerely,

Beverly Rosenberg (Mrs.)  
Secretary to the Project Director  
(Robert K. (Rob) Martin)







WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

June 26, 1975

Mr. Hsieh Ch'i-mei  
The Liaison Office of the  
People's Republic of China  
2300 Connecticut Avenue NW  
Washington, D. C. 20008

Dear Mr. Hsieh:

In the interest of avoiding further confusion and of reaching a fair and practical solution to the question of payment to the Chinese side for editorial services and use of materials, I should like to set in writing our understanding of this matter as it now stands.

- I. We have made no commitment to pay a royalty on the unillustrated catalog produced by the National Gallery. Any arrangement you made with the National Gallery for that institution to pay a royalty cannot be binding on the Nelson Gallery. Since the National Gallery would not presume to speak for the Nelson Gallery unless authorized and since you never discussed with us a royalty on their volume, you can well imagine my surprise at learning that such a royalty had been paid and that you expected us to follow suit without so much as a word of discussion.
- II. We have made no commitment to pay a royalty of 5% on the pictorial record we produced here. In our preliminary discussions about pictorial source material we were pressed to use your negatives and photographs, despite our contract with the London Times. There was at that time no intimation of a royalty or even flat fee. The question of a payment came up after we agreed to try to use as much of your photo material as possible. Thanks to uncommon technical finesse in the darkroom and on the art table, we were able to use a substantial number of your negatives and photographs. At those early stages, before the book had even gone to press and exact costs could hardly be predicted with accuracy, the question of a 5% royalty was always couched in terms of wish, feasibility, and possibility; never in terms of certainty, commitment and categorically conditional use. At no time was it stated or the impression given that we had committed ourselves to a binding, categorically conditional agreement to pay you 5%. I went away with the impression that you desired a 5% royalty, if feasible. Since no further discussions were held at later stages of production and cost estimate, the matter rests there.



Mr. Hsieh Ch'i-mei  
Page 2

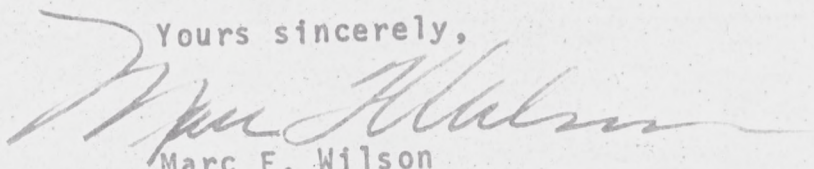
June 26, 1975

III. I find untenable the contention that the unillustrated catalog produced by the National Gallery and our pictorial record are really the same catalog, in two different parts. The unillustrated catalog pre-existed quite independently of both the picture book produced by the National Gallery and the pictorial record produced by us. It existed as a yellow pamphlet in

ment of a flat sum or perhaps a percentage of the profit. I do hope that together we can evolve a solution which is both fair and practical.

I enclose for your information, should you wish to read it, a copy of a memorandum detailing the costs of our pictorial record.

Yours sincerely,



Marc F. Wilson  
Curator of Oriental Art

MFW/d

Enclosure





MEMO TO: M. Wilson ✓  
FROM: B. Rosenberg  
SUBJECT: Copies of photographs for the Kansas  
City Philharmonic  
CC: R. Taggart

Rob has suggested that the gallery make up a set of the photographs of the Chinese with Maurice Peress (and also the shots of Peress at the opening, with Mr. Sickman) and send them to the Philharmonic.

If it is alright with you, I will go ahead and contact John Lamberton and have him print the pictures we want.

-bev-



June 3, 1975

Pamela Ilott  
Director  
Cultural & Religious Broadcasting  
CBS News  
524 West 57th Street  
New York, New York 10019

Dear Pamela:

The gallery is delighted that your filming last week was accomplished with efficiency and completeness.<sup>1</sup>

Enclosed are the materials which you requested:

- Wall labels - Complete written text.
- Audio Guide - Complete written text.
- Descriptions of the Installation.
- Other background material relating to the Exhibition.
- Written profiles about the gallery, Laurence Sickman, and Marc Wilson.
- Five (5) defective catalogues for purposes of pasting-up your storyboard.
- Tape recording (reel) of the bronze bells (Numbers 107-115)
- Tape recording (cassette) of "Music For a Thousand Autumns"

(A birthday ode written for the Emperor Hsun-Tsung of the Tang Dynasty and first performed August 26, 728.) A background about the music is provided on the tape at the start. The two references are to Dr. L.E.R. Pickin of Christ College, Cambridge, and to Professor S. Chianis, formerly of Yale University, now of the State University of New York at Binghamton.

(more)

*Office*



/2-2-2

Prof. Chianis provided the score for the Kansas City Philharmonic Orchestra's performance of the ode on April 29, 30, and May 1, 1975.

Also enclosed are the bills for the four late-evening suppers set up by Virginia O'Brien. Payment should be made to the "Friends of the Coffee Lounge."

If there is anything else you need, Pamela, please call Beverly Rosenberg in my office (816/753-3911) or Jean Drotts through the gallery switchboard (816/561-4000). I'll be returning to my office in Atlanta next Tuesday. My card is enclosed.

When you're in the South, please say hello. I've given up on restaurant recommendations, but I'm sure we can find some enchanting watering hole over which we can reminisce about our days in KC.

Very sincerely,

Robert K. (Rob) Martin  
Project Director

/b



June 6, 1975

Mr. L. E. "Gus" Shafer  
8308 West 61st Street  
Merriam, Kansas 66202

Dear Mr. Shafer:

This is to bring you up-to-date on the "Flying (Gallop)ing) Horse" memorial.

The Chinese have agreed to the proposal regarding a permanent bronze memorial here in Kansas City. The actual horse will be photographed next week upon its removal from its display case. John Lamberton, a freelance photographer, will do the work. He has the drawings which you provided to me and will speak to you about them before beginning his photography.

Perhaps it can be arranged that you are present at the time of photography to assure the views you require. Please contact Marc Wilson, Curator of Oriental Art, here at the gallery, 561-4000, about the shooting.

We very much appreciate your interest. I am certain Mr. Herman Sutherland and/or Mr. Miller Nichols will be in contact with you in the near future regarding formal commissioning of this project.

Sincerely,

Robert K. (Rob) Martin  
Project Director

*W  
Wilson*



MEMORANDUM

June 6, 1975

To: M. Wilson  
From: R. Martin  
Subject: Horse Memorial

cc: L. Sickman  
T. Coe  
R. Taggart  
J. Lamberton

This is a reminder that arrangements need to be made to photograph the "Flying Horse" when it's removed from the case next week.

John Lamberton has the drawings from L. E. "Gus" Shafer, the sculptor, and will talk to Shafer about specific requirements for photography. Basically, Shafer needs photographs - to scale - of the horse taken from many angles, including a shot from above.

The attached letter to Shafer confirms tentative arrangements.

Please pass along this information to Herman Sutherland and others involved in the project as appropriate.

Also attached is a proposed news release which can go out after the exhibition has departed and facts about the memorial are more detailed.

#####

*for the coming*





City of Kansas City, Missouri  
Heart of America

## Board of Parks and Recreation Commissioners

Charles B. Wheeler, Jr., Mayor

Richard L. Marr, President

Jeremiah Cameron, Commissioner

Carl Migliazzo, Commissioner

Frank Vaydik, Director

5605 East 63rd Street  
Kansas City, Missouri 64130

816-921-1212

June 4, 1975

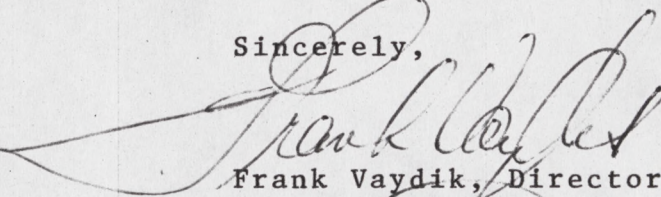
Mr. Rob Martin  
Nelson Art Gallery  
45th & Rockhill Road  
Kansas City, Missouri 64111

Dear Rob:

I appreciate very much your making arrangements for me to view the Chinese Exhibit last week. I am sure that if you hadn't taken such good care of me I would not have had the opportunity of seeing it and this was something I did not want to miss.

Thank you very much for your special attention.

Sincerely,



Frank Vaydik, Director  
Parks and Recreation

FV/ar



Your Press Kit  
was the greatest -  
Thank you

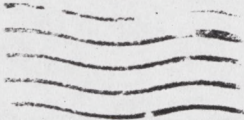
Betty Thompson

Betty Thompson

The Standard Publishing Co.



Box 70



Rob Martin  
Nelson Gallery - Atkins Museum  
4525 Oak St.  
Kansas City, Mo. 64111



June 8, 1975

World Tribune  
Kansas City Bureau  
7521 E. 75 Street  
Kansas City Missouri

Nelson Gallery/Atkins Museum  
And The Chinese Exhibition

Dear Sirs:

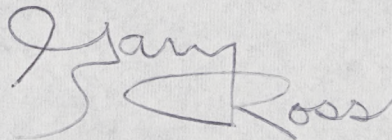
The exchange of cultural and humanistic values is the primary aim of the World Tribune, the daily newspaper of the Nichiren Shoshu Sokagakkai Academy of America (NSA).

We, therefore, seek your help in publishing an article with photographs about the success of the Chinese Exhibition here in Kansas City.

We would like to interview the responsible parties who made the Exhibition a success, including the Chinese Representatives.

We would appreciate any press releases and glossy photos which you might provide for publication. Also, if possible, we would appreciate your permission to take our own photographs of the Exhibition and those who have made it possible.

Thank you, very much,

A handwritten signature in dark ink, appearing to read "Gary Ross". The signature is fluid and cursive, with the first name "Gary" written in a larger, more prominent script than the last name "Ross".

Gary Ross  
Kansas City Correspondent



June 9, 1975

Dr. William W. Hambleton  
Director  
Kansas Geological Survey  
Lawrence, Kansas 66044

Dear Dr. Hambleton:

In behalf of the Nelson Gallery-Atkins Museum, I wish to express special thanks and deep appreciation for the professional assistance provided by Roderick A. Hardy to public relations activities relating to the Chinese Exhibition during the period of April 19 through June 8.

Through the auspices of the Public Relations Society of America, Kansas City Chapter, Mr. Hardy's assistance was generously offered to the gallery at a time when coordination of the exhibition's multi-faceted requirements demanded intensive application of time and energy. My personal schedule and that of other staff members was tremendously eased by the availability and professional dedication of Mr. Hardy. The Chinese Exhibition Office and the Nelson Gallery as a whole are sincerely indebted to him for his unselfish and thoroughly competent services. His wit and good humor also added immeasurably to the successful execution of the project, from beginning to end.

Best of luck to Rod Hardy in all of his endeavors, and we invite him back to the gallery for a visit at any time.

Sincerely,

Robert K. (Rob) Martin  
Project Coordinator

*Nice*




MEMORANDUM

June 9, 1975

To: John Budd  
From: Rob Martin *RM*  
Subject: Tips for San Francisco

A list of 25 suggestions is attached.





## SUGGESTIONS RELATING TO THE CHINESE EXHIBITION

1. Base as much written material, especially informational and publicity items, on previously-approved materials. News copy about the exhibition's American visit, for example, should follow the content of the Nelson Gallery release (copy attached) on the same subject. (The Nelson Gallery copy was based on that of the National Gallery, which in turn had been based on the State Department announcement.) Any language dealing with the agreement with the Chinese must definitely have State Department input/review. Specific inquiries relating to the agreement should be referred to State.
2. Utilizing these known quantities (i.e. approved source material), put together as much informational/publicity materials as possible before the arrival of the Chinese Working Group ("The Working Group of the Exhibition of Archaeological Finds of the People's Republic of China" is the official title for the Chinese curatorial staff). While the curators are cooperative and friendly, they still will request certain changes in copy content and sometimes even in style. Such requests tend to get "political" in the sense of diplomatic negotiating (what was termed by Rob Martin in Kansas City as "mini-summits"). Avoid these if at all possible. Unless there are significant objectionable factors involved in the written copy, the Chinese Working Group is not likely to ask for changes, or for that matter, to say anything at all about the materials.
3. Present to the Working Group (for review) only those informational materials related directly to the exhibition, i.e. descriptions of artifacts, historical factors and the like). Profiles concerning the museum itself, its staff, etc., do not require Chinese review.
4. Play the diplomat role as shrewdly and cooperatively as you can. "Negotiations" are done in a cordial environment (over Chinese tea and cigarettes, and interestingly enough, usually on the Working Group's own "ground" (their office).) The seemingly-most minor issues will be treated with full-scale "diplomatic honors". In the process, mutual respect and confidence will be structured on strong, reasonable positions.

(more)



5. Do not expect immediate responses from the Chinese. Give them time to react -- sometimes a day or more is advisable. Essentially, the rule is the more time for reflection, the better. Issues requiring decisions "up-the-diplomatic-channels" (in Washington or Peking), obviously will take longer. The Working Group is in touch daily with the Liaison Office of the People's Republic of China in Washington.
6. Use care in putting requests or statements into writing. Anything so presented will be received under "formal" conditions since the printed word is of extraordinary import to the Chinese. Never put anything "casually" into writing (a "simple memo" is out). You will ultimately have to live ("diplomatically") with every word so written.
7. On the same count, don't expect written replies from the Chinese Working Group. Correspondence from the Liaison Office in Washington may occur, but as indicated, such documents are of diplomatic significance. Essentially, the Working Group cannot "speak" fully for the Chinese government. Don't force them into that position without realizing certain consequences for you and them.
8. Ask the Chinese for guidelines relating to photography in the exhibition. This relates to the museum's own photo desires, as well as those of the news media. (The fabrics and scroll, Nos. 247 - 258, in the exhibition are the only ones specifically singled out by the Working Group as requiring special care (relating to lights, heat etc.).
9. Draft a "Photographic Fact Sheet (Guidelines to News Photographers outlining parameters). Sample attached here.
10. The Working Group will rely heavily on the gallery for guidance in dealing with news media.
11. Television coverage (for news programs rather than "specials") must be restricted to a few items in the exhibition; essentially, no "long takes" are allowed. The point here is that the Chinese don't want long sequences to end up in what they consider to be "feature-length" movies.

(more)



12. The Chinese curators will not grant interviews to the news media nor do they wish to be in the public limelight manifested by news pictorial coverage of the exhibition. They prefer not to be photographed by newspaper or television news cameramen. Likewise, they prefer not to be identified individually. They are "Members of the Working Group." On social occasions involving news coverage, they may be photographed but this is a protocol matter from which they will not overtly shy. But, protect them from over-zealous newsmen.

13. The Chinese will be touring locally and traveling to other cities during their stay. These activities are of natural interest in newsmen, but again the Chinese have no desire to be "covered".

14. From time to time, it is possible to "lock the Chinese into news situations" which are beneficial to them and the museum. This requires delicate planning and follow-through. For example, the Nelson Gallery arranged that a selection of 8th Century Chinese music be performed by the Kansas City Philharmonic in honor of the exhibition. A natural news event, the occasion allowed for photographs of the Working Group with the conductor. It was a positive activity for everybody involved, and the Chinese responded to the occasion very positively. (Remember the protocol aspect!)

15. Keep the State Department advised on diplomatically-sensitive issues, but don't expect too much guidance out of Washington. Making logical judgements on sensitive aspects of the relationships with the Working Group ultimately is the museum's responsibility. Evaluate, in the diplomatic sense, alternative solutions. Give and take.

16. Keep National Endowment for the Humanities (NEH) up-to-date on key issues directly involving that agency, but don't succumb to arbitrary demands for inappropriate creditlines. Credit to NEH funding in selected publicity/promotional materials is proper, but journalistically speaking, it doesn't deserve "the lead" every time.

18. Keep a running account of publicity/promotional activities, including such things as numbers of posters, banners, and the like and where distributed. The Chinese will ask for these specific figures.

(more)



19. Work with the local newspapers (morning and evening) on a daily Chinese Exhibition "feature box". This is a handy place to remind visitors about hours, waiting lines, photography restrictions, parking, and the like.

20. Work with the local broadcast people on producing public service announcements (fully-produced spots) for distribution to all stations in the local market (and beyond). This should be a cooperative effort with expenses of production/distribution borne by the stations. (In Kansas City, both radio and television spots were produced at no cost to the museum and distributed to all stations in the metropolitan Kansas City area and to stations throughout Missouri and in three other states).

21. Talk to Katherine Warwick at the National Gallery of Art (and appropriate State Department personnel) about the problems relating to international news organizations being invited to a "Press Preview". Press the State Department for specific guidance. The absence of foreign press representatives in Kansas City precluded the issue there, but San Francisco likely will be a similar situation as that experienced in Washington. An event that is not specifically programmed as a "press preview" is one suggested approach. Invite groups of underprivileged children to a pre-opening viewing of the exhibition and notify news media about the event without directly inviting their coverage.

22. Keep news media informed via advisories, as well as news releases. Advisories allow a less structured informational approach. Consider using the advisory as the "notification" to the media concerning the special pre-opening viewing, should that approach be taken.

23. Use an attractive letterhead for news releases, advisories, and other key informational materials. This is an attention-getter and establishes a continuity throughout the entire pre-opening and post-opening periods.

24. Do a running photographic documentation of the arrival and installation. This will be a source of pictures for publicity and similar usages. At the conclusion of the exhibition's visit, make up a "souvenir picture book" and present it to the Working Group.

25. Stay alert to anecdotal items, visitor quotes, and expert comments which can be used to support the continuing story about the exhibition's visit.





**Pentacle**  
productions, inc.

June 10, 1975

Mr. Rob Martin  
Nelson Gallery of Art  
45th and Oak Streets  
Kansas City, Missouri 64111

Dear Rob:

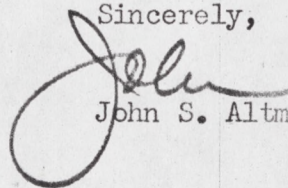
I wanted to take this opportunity to congratulate you on a superb job on the Chinese Exhibition. Every aspect of the public relations which I perceived was tasteful and effective. And it was everywhere!

I thank you for your numerous attempts to aid our project; I am sorry the Gallery has lost this unparalleled opportunity for such extensive free publicity.

Again, congratulations on a fine job, and thanks for all your help.

Good luck.

Sincerely,



John S. Altman



FILE

MEMORANDUM

June 9, 1975

To: L. Sickman  
From: R. Martin  
Subject: Exhibition Attendance (Final Count)

cc: T. Coe  
R. Taggart  
M. Wilson  
S. Songer  
D. Fletcher  
R. Friesner (for the Working Group) ✓  
A. Tompkins (for the Archives)

Total attendance to the Chinese Exhibition during the seven-week period (April 19 - June 8) was 269,811. (Note that this number includes groups attending the pre-opening events on Saturday, 4/19).

Attendance figures during the final three days were as follows:

Friday, June 6	7821
Saturday, June 7	7046
Sunday, June 8	6573

Attendance during the final seven days (6/2 - 6/8) was 54,692 which averaged 7813 a day.

Average daily attendance for the 51 days (4/19 - 6/8) of the exhibition was 5290.

The "official" attendance sheets maintained by the security office should be turned over to the gallery library for the archives. Note that there were some adjustments made between those sheets and the final tally because some groups (such as the State legislators' visit on 5/25) were added to the count used for compilation of reports for news media purposes.

Special Note: The tally of persons entering the gallery through the turnstiles at the North Doors and via the West Doors was recorded at 269,134 during the period of 4/20 - 6/8.



FILE

MEMORANDUM

To: L. Sickman June 11, 1975  
From: R. Martin  
Subject: Thank You Letters cc: T. Coe  
M. Wilson

The following is a list of names which you requested for purposes of sending thank you letters. They are listed in no particular order.

Jack W. Claflin  
Manager, Cargo Sales  
Trans World Airlines  
P.O. Box 20447  
Kansas City, Mo. 64153

(for the safe arrival/handling)

cc: B.E. "Ernie" Fedde  
Cargo Sales Representative

Mr. O. W. Thomas, Jr.  
President  
ABC Allied  
5244 Main Street  
Kansas City Mo.

(for the safe, rapid loading/unloading)

cc: J. F. Anderson  
Vice President

Chief Joseph McNamara (for security and traffic support)  
(with acknowledgements to the following:

Major Fred Guenther  
Captain Richard Fletcher  
Sergeant John McLaury  
Officer John Perry  
Officer Richard Healzer

Major Francis Tye  
Captain Leo Lograsso

Mr. Robert Kipp  
City Manager  
City of Kansas City, Mo.  
29th Floor, City Hall  
Kansas City, Mo. 64106

(acknowledgements to: Robert L. Herchert, Director of Administration)

(more)



Delbert F. Karmeier, Director of Transportation  
Frank H. Spink, Jr., Director of Fire  
Dennis E. Lambert, Assistant to the City Manager  
Tom Reno, Director, Office of Public Information  
James Lee, Transportation Dept.

(mention these departments generally: Transportation, Fire, Public Works, Parks and Recreation, Health, and of course, Police.)

---

Mr. Robert P. Edwards  
Director of Operations  
Kansas City Area Transit Authority  
1627 Main  
Kansas City, Mo.

(Edwards coordinated the shuttle bus requirements)

cc: Mr. Larry Huffman  
Director - ATA

---

Dr. Charles N. Kimball  
Chairman of the Board  
Midwest Research Institute  
425 Volker  
Kansas City, Mo. 64110

(for his personal support and that of the Prime Time Steering Committee and of the Advisory Committee for the Chinese Exhibition)

---

Mr. Donald Hall  
President  
Hallmark Cards, Inc.  
2501 McGee  
Kansas City Mo. 64141

(for his personal support and that of the Prime Time Steering Committee and of the Advisory Committee for the Chinese Exhibition, with special thanks to William S. (Bill) Johnson, Director, Public Relations, Hallmark, Inc. for his extraordinary support)

---

(other members of the Advisory Committee, as appropriate. List attached)

---

Mr. Chris Marker  
General Manager  
Crown Center Hotel  
One Pershing Road  
Kansas City, Mo. 64141

(for the handsome lobby display focusing on the exhibition and for the giant billboard (I-29), and for the very special support of Barbara Harlow, Director of Public Relations, throughout the show.)

---

(more)



Mr. Earl Reynolds  
General Manager  
Alameda Plaza Hotel  
Ward Parkway at Wornall  
Kansas City, Mo.

(for special support of the exhibition. Thanks to Peter Green and Katie Spratt)

Mr. Phil Heyl  
General Manager  
Plaza Inn Motel  
45th and Main  
Kansas City, Mo.

(special cooperation in connection with the exhibition. Treatment of Chinese, rooms for VIPs on short notice, etc.)

Mr. Miller Nichols  
Chairman  
J.C. Nichols, Inc.  
310 Ward Parkway  
Kansas City, Mo.

(support by the Nichols Company, especially for the Sears parking lot. Mention that the shuttle bus service "broke even.")

cc: Mr. Davis Jackson  
President

Mr. Rick Nash

Mr. Paul Miner  
Chairman of the Board  
Kansas City STAR/TIMES  
1729 Grand  
Kansas City, Mo. 64108

(for outstanding public support of the exhibition (Miner) and special thanks to Don "Casey" Jones, Alice Hartman, Repps Hudson, Elsy Allyson, Laura Hockaday, Don Hoffman, John Dauner, Paul Haskins, Dave Winger, Roy Inman, Diane Stafford, Kate Leahe, Joe Coleman, Howard Turtle).

Mr. Charles McAbee  
General Manager  
KCMO-TV-5  
125 E. 31st.  
Kansas City, Mo. 64105

(special acknowledgement to Stan Cramer and Charles Campbell for the program "Treasures of China" (30-minute documentary). And for general news coverage of the exhibition.)

Mr. Ro Grignon  
General Manager  
WDAF-TV-4  
Signal Hill  
Kansas City, Mo. 64108

(for news coverage of the exhibition)



Mr. Ellis Shook  
General Manager  
KMBC-TV-9  
1049 Central  
Kansas City, Mo. 64105

(for news coverage of the exhibition and special thanks for live and taped interview segments, including the "et-cetera" program (half-hour with Marc Wilson))

Mr. Robert Ingram  
President  
Ingram Investment Co.  
Waltower Blvd.  
Kansas City, Mo.

(for outstanding public support by KBEA Radio of the exhibition via general news coverage and by a continuing series of two-minute programs produced in cooperation with the Nelson Gallery. These were aired beginning April 1 and ran through the seven weeks of the exhibit. Ingram owns KBEA)

Dr. Harold Finch  
Acting Interim Administrative Chief  
Johnson County Community College  
111th and Quivira  
Overland Park, Ks.

(special thanks to Pinky Kase, Sally Vandenberg, and Steve Griffith for production of the video tape program about the exhibition. Valuable public and educational service.)

Mr. Phil Slimm  
President  
Plaza Association  
4629 Wornall Road  
Kansas City, Mo. 64112

(for outstanding support of the exhibition by merchants of the Plaza. Banners, placards, etc. Special thanks to Ellyn Abloff, Director of Public Relations and Promotions, and to Sue Lambeth)

cc: Mr. Davis Jackson  
President - J.C. Nichols Co.

(more)



Mr. Phil Slimm  
President  
Halls Retail Operations  
Halls Plaza Store  
211 Nichols Road  
Kansas City, Mo. 64112

(for singularly outstanding support of the exhibition via the Chinese merchandising themes at the Plaza and Crown Center Stores. The Halls Plaza store was probably the most distinctive store in the city.

---

Mr. George Hammond  
Chairman of the Board  
Carl Byoir & Associates, Inc.  
800 Second Avenue  
NY NY 10017

(something about RKM will be greatly appreciated)

cc: Robert J. Wood, President- New York  
John F. Budd, Jr., Group Vice President - New York  
William L. Waddell, Regional Manager

(Address for Waddell:

Life of Georgia Tower  
600 Peachtree Street N.W.  
Atlanta, Ga. 30308

---

Others for consideration: Wells Fargo Guard Services (Ralph Pusey, Branch Manager, 4127 Broadway), Red Cross (Dick Fletcher has the contact and has written his own letter), and "Tea Ladies" (Mrs. Weltmer and friends)

####




MEMORANDUM

June 11, 1975

To: M. Wilson  
From: R. Martin  
Subject: News Release Concerning Horse Memorial  
cc: L. Sickman

Suggested copy is attached. It will need clarification once some of the additional details concerning the commission are settled. Beverly will follow up with you on this.

#####





MEMORANDUM

June 12, 1975

To: L. Sickman  
From: R. Martin  
Subject: Attendance Figures Versus Population Concentration  
cc: M. Wilson

The following figures represent the seven cities where the Chinese Exhibition has visited.

<u>City</u>	<u>Attendance</u>	<u>Population</u>	<u>Percentage</u>
Kansas City	270,000	1,272,000	21%
Washington, D.C.	702,000	3,000,000	23%
Toronto	444,000	2,700,000	16%
Stockholm	200,000	1,345,000	15%
Vienna	240,000	1,603,000	15%
London	777,000	8,100,000	9.5%
Paris	370,000	9,251,000	4%

Notes:

Attendance figures (rounded to the nearest hundred thousand) are the best available (provided by the National Gallery of Art for all cities except Kansas City).

Population figures (rounded to the nearest hundred thousand) are the latest available from the 1974 World Almanac and represent metropolitan areas. Geographic factors relating to the term "metro area" vary from city to city.

Percentage relates to the mathematical comparison of attendance to population and was not calculated with any other variables in play.

The number of days of visitation to the seven cities varied from place to place, so that the comparison is only valid in terms of the statistical data available. (i.e. attendance figures and population figures).

For background, Washington, D.C. had the exhibition for 106 days (December 13-March 30, closed Christmas and New Years Day) and Kansas City for 50 days (April 20-June 8).

#####



MEMORANDUM

June 12, 1975

To: Dr. N. Pickard cc: L. Sickman  
From: R. Martin *RM* G. Youngstrom  
Subject: Gallery Observations T. Coe  
(your request) R. Taggart  
M. Wilson ✓  
S. Songer

A full report is forthcoming relating to the impact of the exhibition. For now, here are a few observations which may be helpful to Society of Fellows and other gallery activities in their efforts. This memo is in answer to your request.

1. New acquaintances and re-acquaintances -- resulted in a dramatic way from the more than 289,000 visitors to the gallery (269,811 into the exhibition) during the period of April 20 - June 8 -- plus, from the incalculable numbers of persons who learned about the gallery via the news media (and from general word-of-mouth). In terms of sheer volume of potential gallery supporters, this is an opportunity on which to capitalize quickly before popular emotions run cooler.

2. A well-planned soliciting campaign may be in order, if it meshes with gallery policy. It seems to me that both selected publics (corporations, foundations, and the like) and the public-at-large are of the current mood to come to the financial support of the gallery if given the facts.

3. While the prevailing mood about the Nelson Gallery is certainly positive (perhaps at an all-time peak), there probably is some residual confusion to overcome relating to funding of the Chinese Exhibition versus gallery expenditures for same.

Specifically, there seems to be a sentiment that the gallery "made money" from the exhibition. (I've heard this enough times now that I've placed credence in the rumor.) The NEH funding topic has been bantered around in vague and general terms, to the point where many persons believe Uncle Sam picked up the entire tab. What is needed quickly is clarification of how this money was spent and how it relates to the total budget of the show. To me, this is priority number one as it relates to a solicitation program. You'll have an uphill battle all the way as long as people believe the gallery either made money or broke even on the exhibition.

(more)



RECOMMENDATIONS / 2-2-2

4. How to publicly position this money explanation requires careful handling. Once the facts are together, it is vital they be presented clearly to the audiences you seek. This can be done at two levels - via the broad media (esp. newspapers) and by means of direct approaches (letters, memos, advisories, speeches/talks, and the like) pin-pointed to those organizations and individuals you're after. This should not be a "puff piece" but rather a straight forward presentation of the credits-and-debits and how they were accounted for. Both the federal funding and gallery budget should be specified and earmarked so the audience is clear on the differences.
5. In addition to this suggested program, a close liaison among Society of Fellows, Friends of Art, and the Director - as matters relating to public information programs - is implicit and vital. An internal communications program which directs itself to merging all of the forces of the gallery and directing them towards the common goal "of raising money" is needed. This will result in continuity and again "a coordinated force" that brings to bear all of the virtues of the gallery and presents them clearly and honestly to entities which may be willing to give the money.
6. On a related topic, overcoming some of the misunderstanding and bad taste resulting from the Friends of Art opening on April 20 is needed. It's important people understand (1) that the gallery planned this event in good faith and made valiant attempts to get everybody in that evening (by keeping the gallery open as long as anybody was waiting), (2) that future events of such magnitude will be handled differently (this point is to affirm a belief that everybody is organized and is working efficiently in behalf of the gallery), and (3) that they personally and individually will benefit from their memberships. Then, having made these promises/commitments, it is vital to work in a coordinated fashion to make them happen over and over again. The worst possible thing that could happen is to repeat any of the mistakes of the past; this is one of the most deadly viruses to which organizations (regardless of their nature) will eventually succumb. Again, it's not enough that Society of Fellows has its thing or Friends of Art has its. A unified force - dedicated at least to sharing information and ideas - can produce tremendous results. The Nelson Gallery-Atkins Museum must be the ultimate benefactor, not any single entity of it.

####





舊金山中華文化基金會

Chinese Culture Foundation of San Francisco  
750 Kearny Street  
San Francisco, California 94108  
415/986-1822

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ADMINISTRATION

Shirley Sun, Ph.D.  
Executive Director  
Vivian Chiang  
Assistant to Director

June 12, 1975

Ms. Beverly Rosenberg  
THE NELSON GALLERY - ATKINS MUSEUM  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Ms. Rosenberg,

We were immensely grateful for the help and cooperation rendered to us during our filming of the Chinese Exhibition. Thank you again for giving most generously and patiently your time.

We were extremely impressed by the warm reception given to the Chinese Exhibition by the entire City and met many wonderful people. Should you ever be in San Francisco, please let me know. Perhaps then we can reciprocate somewhat for your kindness.

Best wishes,

*Shirley Sun*

Shirley Sun  
Executive Director

SS/pl

*File*



June 12, 1975

Miss Pamela Ilott  
Director  
Religious and Cultural Broadcasting  
CBS News  
525 West 57th Street  
New York, New York

Dear Pamela:

I hope that by this time you have received the package of materials which we sent to you. I also understand that the editing of the film taken is going well. We all look forward to the finished product.

Enclosed are several fabric color-swatches which you have requested. The packing and "demolition" are going so well, that this is all we were able to salvage. I trust it will do the job.

Once again, it was a pleasure working with all of you. Let us know if there is anything else you need.

Sincerely,

Beverly Rosenberg  
Secretary to the Project Director  
(Robert K. (Rob) Martin)



MEMORANDUM

June 12, 1975

To: R. Taggart  
From: R. Martin  
Subject: Photography Reprints - Billing  
cc: L. Sickman  
M. Wilson

This billing has come to us late, despite repeated requests to get it. It represents 8 X 10 glossy photographs which were reproduced for publicity and educational purposes. Specifically, there were two views of the Flying Horse, one of the Jade Suit, an exterior view of the gallery, and a shot of Sickman-Wilson. Plus 50 views of Lindsey Cooper (for publicizing her lectures.)

Except for the Lindsey Cooper views (for which we paid \$1.00 a piece from an existing negative), the costs of the remaining 2,344 prints averaged 16¢ a copy. That's dirt cheap in the market today, and the quality of the prints was fairly good (copies attached), certainly usable for newspaper purposes which was their primary destination.

#####



*File*

June 13, 1975

Mr. Richard Aubin  
Manager  
Rockhill Tennis Club  
4520 Kenwood  
Kansas City, Mo. 64111

Dear Mr. Aubin:

This is to inform you that I am leaving the city as of this date. The guest membership privileges at the club were very much appreciated.

Please forward the final statement to the following address:

Robert K. Martin  
1718 Pine Ridge Drive N.W.  
Atlanta, Georgia 30324

Sincerely,

Robert K. (Rob) Martin  
Project Director



*File*

MEMORANDUM

June 13, 1975

To: Sherwood Songer  
From: Bev Rosenberg  
Subject: Chinese Exhibition Office - Direct telephone line.  
cc: Laurence Sickman  
Rob Martin

On Tuesday, June 17, Southwestern Bell will disconnect Rob Martin's direct-office phone line.

Their man will be here between 8 a.m. and 5 p.m. on that day. He will report to the West Door and ask for you.

Also, the telephone company will be sending the final statement for this line to your office in the next couple of weeks.

###



15 June 1975

Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri  
64111

I am writing to inquire as to the truth of a rumor that the exhibition of art from China is being extended for a longer period of time at your museum, and if so, how long? I was unable to travel to Kansas City during the previously announced time period and would very much like to see the exhibit if it is still open.

Thank you,

*Theron Butler*  
Theron Butler  
Box 933  
State University  
Arkansas 72467



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

DRAFT

### NELSON GALLERY TO BE CLOSED THREE DAYS

KANSAS CITY, Mo. -- To begin restoration of gallery spaces occupied by the Chinese Exhibition, the Nelson Gallery-Atkins Museum will be closed to the public Monday, June 16, Tuesday, June 17, and Wednesday, June 18.

The gallery will reopen at 10 a.m., Thursday, June 19 and will resume normal public hours, which <sup>are</sup> Tuesday through Saturday, 10 a.m. to 5 p.m., Sunday, 2 p.m. to 6 p.m., and closed to the public on Mondays.

#####



June 16, 1975

Ms. Shirley Sun  
China Culture Foundation of  
San Francisco  
750 Kearney Street  
San Francisco, Calif.

Dear Ms. Sun:

We regret the delay in correspondence regarding the tape-recording of the "bells" from the Chinese Exhibition.

We now have the recording available for you on a reel-to-reel tape.

If you do still desire it, please let us know. There will be a charge of \$10.00 to cover duplication of the tape and postage.

Thank you very much for your patience.

Best wishes.

Sincerely,

Beverly Rosenberg  
Secretary to the Project Director  
(Robert K. (Rob) Martin)



# JOSLYN ART MUSEUM

June 17

Robert K. Martin  
Project Director  
The Chinese Exhibition  
The Nelson Gallery-Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Martin:

We appreciate your cooperation in providing two color slides for consideration in a World-Herald feature story about the Chinese Exhibition.

I am returning the slides (enclosed) and a copy of the article for your files.

Thank you again for your assistance. Many tours from the Omaha area made the trip to Kansas City to view the great treasures. It must have been a tremendous success.

Sincerely,

Joanne Evans  
Programs-Promotion Office

Encls: slides # 369 and 14-F



June 18, 1975

Dr. Theron Butler  
Box 933  
State University  
Arkansas 72467

Dear Dr. Butler:

This is in answer to your letter of June 15.

We regret that no extension has been granted for the Nelson Gallery to show the Chinese Exhibition beyond the closing date of June 8.

It may be of interest to you that the exhibition will open on June 28 at the Asian Art Museum of San Francisco and will be on display until August 28.

We hope you will be able to view the exhibit before it leaves our country.

Thank you for your interest.

Sincerely,

Beverly Rosenberg  
Secretary to the Project Director  
(Robert K. (Rob) Martin)



# The Kansas City Philharmonic

Maurice Peress, *Music Director and Conductor*

Eugene M. Strauss  
*President*

Howard Jarratt  
*Executive Director  
& Gen'l. Manager*

Centennial Building · 210 West Tenth Street · Kansas City, Missouri 64105 · (816) 842-9300

July 29, 1975

Mr. Robert K. Martin  
Carl Byoir & Associates, Inc.  
600 West Peachtree Street, N.W.  
Atlanta, Georgia 30308

Dear Rob:

Thank you for the photograph and the note. I found the whole experience very gratifying.

Not to underestimate the good will and international understanding, leads me to ask if you would have some suggestions as to how we could arrange to have the Kansas City Philharmonic invited to appear in China. Kansas City is in the heartland of America, "the breadbasket" and represents a conservative, realistic part of our nation which might be more appealing to the Chinese than an eastern establishment orchestra. We might get help from the Grain Industry and the State Department if such an invitation were extended.

If you come through Kansas City again it would be fun to touch base.

Very truly yours,

Maurice

MP/lj

Dictated but not signed.



August 6, 1975

Mr. Murray Zinoman  
China Program Officer  
Office of East Asian and Pacific Programs  
Bureau of Educational and Cultural Affairs  
Department of State  
Washington, D.C. 20520

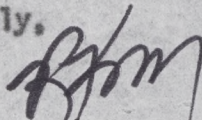
Dear Murray:

As a follow-up to the enormous success of the Chinese Exhibition during its Kansas City visit, I invite your attention to the attached letter from Maurice Peress, music director and conductor of the Kansas City Philharmonic. As background to the coordinated effort of the Philharmonic and the Nelson Gallery to honor the exhibition with a "musical tribute," I'm also enclosing a clipping from the May 1st Kansas City STAR. As Mr. Peress notes, "the whole experience was most gratifying."

If you will, please convey to Mr. Peress the necessary steps he should take towards the prospect of the Kansas City Philharmonic's being invited to China. Perhaps, Mr. Mai and other members of the Working Group (of the exhibition) could be instrumental in steering the invitation idea into the proper diplomatic channels.

Your assistance will be greatly appreciated.

Sincerely,



Robert K. (Rob) Martin

RKM/mp  
Encl.

cc: Mr. Maurice Peress  
Meredith Palmer

bcc: Laurence Sickman  
✓ Marc Wilson  
John Budd, Jr.



**THE LIAISON OFFICE OF THE PEOPLE'S REPUBLIC OF CHINA**

August 7, 1975  
Washington, D.C.

Mr. Laurence Sickman  
Director  
Nelson Gallery-Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman,

Enclosed herewith is a copy of the letter dated June 26, 1975 from Mr. Marc Wilson to me.

As you will recall, when preparation was made for the Exhibition of Archaeological Finds of the People's Republic of China at your Museum, I discussed with you on two occasions the problem of printing a catalogue with more detailed description and an illustrated handlist. Mr. Marc Wilson and Mr. Chang Chih-hsiang (later Mr. Cha Pei-hsin) took part in the discussions. Your first idea was to print, in English translation, the text of the "Austrian catalogue". Later we found the text of that catalogue inaccurate and suggested that you follow the example of the National Gallery of Art in Washington, D.C. in reproducing the text of the catalogue specially published in Peking for the Exhibition and told you that the royalty involved in this case would be only 8% on the sale price. You readily accepted our suggestion and subsequently your Museum printed it.

As to the printing of an illustrated handlist, you planned at first to make use of photos from British sources. But the high fee involved and their inability to provide you with a suitable photo for each and every exhibit prevented your Museum from doing so. When we told you that we had photos of good quality for all exhibits and that the royalty involved would be as low as 5% on the sale price, you accepted our suggestion with pleasure and even remarked "It is very reasonable." As a result, the majority of photos and other graphic material in the Illustrated Handlist are from us.

In this connection, I would like to remind you that any request to use the text and the photos and other graphic material



Mr. Laurence Sickman

Page 2

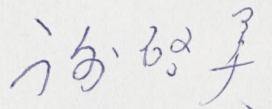
from us contained in the above-mentioned two publications, for publication, commercial or advertising purposes should be referred to the Liaison Office of the People's Republic of China in Washington, D.C. which will consider whether permission should be granted.

It is clear that Mr. Marc Wilson denies the existence of any agreement because it is verbal. Such an attitude would only put your Museum in the untenable position of reproducing in your publications, without permission, the text of the "Peking catalogue" and a large number of photos and other graphic material, all of which belong to the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China.

Mr. Marc Wilson perhaps does not quite understand the need of the future co-operation between your Museum and us, but I believe you will not let such a minor matter jeopardize our good relations with you. I believe that your Museum is as trustworthy as the National Gallery of Art and the Asian Art Museum of San Francisco, both of which have also co-operated with us in the course of our Exhibition in the United States. I do hope that your Museum will pay all the royalties as agreed upon.

With best regards,

Yours sincerely,

A handwritten signature in blue ink, appearing to be 'Hsieh Chi-mei'.

Hsieh Chi-mei  
Official (Counselor)



12th August, 1975

Hsieh Chi-mei, Esq.,  
Official (Counselor),  
The Liaison Office of the People's Republic of China,  
2300 Connecticut Avenue N.W.,  
Washington, D.C. 20008

Dear Mr. Hsieh,

In the absence from the city of both Mr. Sickman and Mr. Wilson, I am writing to acknowledge receipt of your letter dated August 7th.

When Mr. Sickman returns to the office in about a fortnight, your letter will be brought to his attention for a personal reply.

Sincerely yours,

(Mrs. Roy V. Finnell)  
Secretary to the Director

P  
Y

Spencer



22nd August, 1975

Mr. Hsieh Ch'i-mei,  
The Liaison Office of the People's Republic of China,  
2300 Connecticut Avenue, N.W.,  
Washington, D.C. 20008

Dear Mr. Hsieh,

The delay in answering your helpful letter of August 7th has been caused by the fact that I have been out of the city and am only now back at my desk.

During my absence the accounting office has been summarizing and auditing the rather complex accounts associated with the Exhibition of the Archaeological Finds of the People's Republic of China.

We are now able to give you a precise figure on the number of the soft-bound and hard-bound catalogues prepared by us, and the sale of the unillustrated catalogues supplied by the People's Republic of China. I am attaching a summary of the accounts which, as you will see, according to our estimates total \$12,805.15. There are in addition, of course, the three hundred copies of the hard-bound, at a value of \$2,250, which we turned over to the Working Group as per our agreement.

In the event these calculations do not agree with your estimates, please let us know, otherwise we will forward you a cheque from the Trust Office. Unfortunately all of my three Trustees are currently out of the city and it may be a week or so before we can have a cheque signed and posted to you.

When in San Francisco recently I had the opportunity of seeing the Exhibition and it was a great pleasure to visit again with the curators and members of the Working Party, whose presence here we so much enjoyed.

Marc Wilson joins me in sending you every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Enc.



Soft bound

Sold -- 42,404 @ \$4.00 each

$$= \$169.616 \times .05 = \$8,480.80$$

Hard bound

Sold --- 3,538 @ \$7.50 each

$$= \$ 26,535 \times .05 = \$1,326.75$$

Text

24,960 x \$1.50

$$= \$37,440 \times .08 = \$2,997.60$$

C  
O  
P  
Y



Soft bound

$$\text{SOLD} - 42,404 \times \$4.00 \text{ ea.} = \$169,616 \times .05 =$$

\$8,480.80

Hardbound

$$\text{SOLD} \quad 3,538 \times \$7.50 \text{ ea.} = \$26,535.00 \times .05$$

= \$1,326.75

TEXT =

$$24,960 \times \$1.50 \quad 37,440.00 \times .08 =$$

\$2,997.60



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1 January opening

Plain gullery stationary

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